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**A Monthly Record and Review devoted to the Interests
of Worship Music in the Nonconformist Churches.**

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Our Competitions.



WE were glad to receive a very large number of compositions set to the words given in our April issue. Some were very crude, but the great majority were of distinct merit. The prizes have been awarded as follows:—

For "The Song of the Standard,"

Mr. CHARLES DARTON,
 19, Rudall Crescent,
 Hampstead.

For "Praise the Lord,"

Mr. G. ST. AUBIN,
 9, St. Paul's Road,
 Shipley, Yorkshire.

For "Tell of His Greatness,"

Mr. ERNEST H. SMITH, F.R.C.O.,
 87, Vandyke Road,
 Liverpool.

3. Unsuccessful MSS. will be returned if stamped addressed envelopes are sent us for that purpose.

4. We reserve the right to withhold the prize should we consider there is no MS. of sufficient merit or suitability.

5. Our decision in all matters relating to the competition shall be final.

The Nonconformist Choir Union Festival will be held at the Crystal Palace on Saturday, June 17th. During the morning the choir competitions will take place. At 4 p.m. the concert on the Handel Orchestra will be given, when singers from almost all parts of the country will form the huge chorus. Madame Belle Cole will be the vocalist, and the N.C.U. Orchestra, combined with the Crystal Palace Orchestra, will accompany, and will also play several selections under Mr. T. R. Croger. Mr. Fountain Meen will be at the organ.

Rehearsals for this concert have been, or will be held by Mr. Minshall at Nottingham, Oswestry, Glossop, Oldham, Stockport, Walsall, Coventry, Folkestone, Dover, Ipswich, and several districts of London.

We hope all who are interested in Nonconformist church music will make a point of attending the Festival. The London Nonconformists certainly ought to attend in large numbers. If every choirmaster in London would get his minister

We offer a prize of Two Guineas for the best Harvest Anthem, which must contain a solo suitable for tenor or soprano. The following are the conditions:—

1. MS. must be sent to the Editor at "Bryntirion," Grimston Avenue, Folkestone, on or before June 30th.

2. Each MS. must be marked with a *nom-de-plume*, and must be accompanied by a sealed envelope, containing the name and address of the composer.

to announce the Festival from the pulpit on Sunday, June 11th, and if he would push the tickets, it would be a great help. The hon. secretary, Mr. T. R. Croger, 114, Wood Street, E.C., would send a poster and small handbills to any choirmaster who could get the former posted on the church notice-board. Many choirs who do not belong to the Union, but who sympathise with its object, can thus help on the good work.

At a rehearsal of the Nottingham Choir Union, Mr. Croger was presented with an illuminated address in recognition of his valuable services as Hon. Sec. of the N.C.U. A similar compliment was paid to Mr. Minshall two years ago.

We are glad to hear that a Choir Union has been

formed in Frome, and has already enrolled about 300 members.

The Manchester Sunday School Union have again provided some excellent music for Whitsuntide, comprising seven tunes (selected from 686 sent in for competition) by Arthur Berridge, W. A. Richards, Adam Watson, Frederic C. Carter, Caleb Simper, Bernard Wishaw, and Herbert C. Morris. A similar annual publication has been issued by this Union for over forty years. Last year about 200,000 copies were sold.

A correspondent sends us the following:—*New Receipt for "Celestial Organ."*—Cold Church—10.30 a.m.—Town Councillor (and gas shareholder) arrives—Command to put on gases—Temperature quickly goes up twelve degrees—Result, "heavenly effects."

A Day of Universal Praise.



THE idea of establishing a Day of Universal Praise has, we are glad to say, met with much acceptance, a large number of letters of approval and sympathy with the movement having been received. Amongst others, Revs.

Dr. Monro Gibson, J. B. Meharry, W. J. Woods, W. Brookes, President of the Wesleyan Reform Union, H. Price Hughes, President of the Wesleyan Conference, Alfred Rowland, ex-Chairman of the Congregational Union, and Charles Spurgeon, have expressed their satisfaction with the proposal. Rev. Alfred Rowland writes: "The suggestion that the Free Churches should observe a day of Praise meets with my full approval." Rev. H. Price Hughes says: "The proposed Day of Universal Praise early in the coming century is a very happy idea, and if it is carefully organised in detail will be a great success and a great blessing." Rev. W. J. Woods, Secretary of the Congregational Union of England and Wales, says: "I cordially endorse the suggestion of a Day of Universal Praise. We cannot be too praiseful—it is heaven on

earth begun." Rev. W. Brookes is of opinion that "It should become one of the grandest movements Christendom is blessed with." The Rev. Richard Lee, President of the Independent Methodist Churches, writes: "I think the inauguration of the Day of Praise would be a step in the right direction." Expressions of approval have also been received from the Rev. G. Armstrong Bennett and other well-known Christian workers.

As far as can be gathered, the idea which finds most favour is, that arrangements should be made to inaugurate the new century with a Day of Universal Praise, and then, if considered desirable, repeat the service annually.

It must commend itself to every Christian that if it could be so arranged it would be a glorious thing to have a day of World's Thanksgiving and Praise at the commencement of the new century, but it would materially strengthen the hands of the committee to have a general expression of opinion, and Mr. Barnard will be glad if our readers would state their views through the columns of the Journal.

Nottingham N.C.U.

ON Monday, May 15th, Mr. Minshall rehearsed the members of this flourishing Union for the forthcoming festival. Mr. Croger accompanied him, both being very heartily welcomed on their entering the hall. Two years ago this Union very kindly presented Mr. Minshall with a handsome illuminated address. This year it was decided to present Mr. Croger with a similar token of their regard. At a break in the proceedings, Mr. Councillor Manning, the Vice-President of the Union, made the presentation, and referred to the hard work Mr. Croger does for the

Union. Mr. Adcock, the well-known conductor of the Union, and Mr. Davis, the energetic Hon. Secretary, also spoke, adding words of appreciation. Mr. Minshall also testified to the great value of Mr. Croger's services to the Union. Mr. Croger replied, thanking the Nottingham friends for their kindness, which he much appreciated. He also congratulated the members of the Union upon their enthusiasm and efficiency.

The esteemed President of the Union, Mr. Alderman Brownword, was unhappily unable to be present owing to illness.



Notes and Echoes from the North of England.



FOR weeks past we have been inundated with competitions here in the north of England. Dr. W. G. McNaught must have had a varied, not to say exhilarating, experience, for he has been called upon to pass judgment at nearly all these recent meetings.

At York, on April 26th and 27th, the competitions covered a wide area, embracing both vocal and instrumental music. Strange to say, in the city of churches and chapels, there was not a single entry for tests in chanting. The set pieces included Goss's "There is beauty," Hatton's "Warrior's Song," Luard Selby's "Flow on, cold rivulet," Mendelssohn's "Shepherd's Song," and Sullivan's "The long day closes." Dr. McNaught considers the last-named the finest piece ever composed for male voices, and is of opinion that it will live as long as anything that Sullivan has yet written. The York Centenary Chapel choir particularly distinguished itself by taking second prize in the male voice class, second prize in the female voice class, second prize for the singing of Stanford's madrigal, "Sweet love for me," and first prize for the singing of Mendelssohn's *Elijah* chorus, "He watching over Israel." Not a bad record, surely. Nine combined choirs took part in the closing concert, when Mendelssohn's cantata setting of Psalm xiii. was performed, Miss Wakefield assisting with the solos.

The Morecambe Musical Competitions, which started on the same day as those at York, were held in the splendid Victoria Pavilion of the Winter Gardens. On the opening day a record attendance of upwards of 2,000 persons was registered. This year the list of competitors numbered fifteen choirs, fifteen quartets, four bands, etc., making in the sum a grand total of over 2,000. Sir Frederick Bridge, assisted on the last day of the gathering by Dr. McNaught, adjudicated. By the way, Dr. McNaught when giving his awards said he could not understand why he had been called upon to help Sir Frederick unless it was that the "Bridge" was unable to bear the strain, a pun which many of the non-prize winners could "McNaught" of! In the open class contests the following were successful:—

Choral Sight-Reading—(1), Morecambe Madrigal Society; (2), Blackpool Prize Choir; (3), Colne Harmonic Union.

Female Voice Choirs—(1), Blackpool Prize Choir; (2), Barrow Ladies' Choir.

Male Quartets—(1), Nelson Excelsior; (2), Lancaster Centenary; (3), Preston Appolo.

String Bands—(1), Furness Amateur Orchestra; (2), Cassidy's Orchestra.

Full Bands—(1), Colne Orchestral Society; (2), Accrington New Church School Orchestra.

Male Voice Choirs—(1), Manchester Orpheus; (2), Morley Vocal Union; (3), Nelson Arion.

Mixed Choirs—(1), Blackburn Prize Choir; (2), Morecambe Madrigal Society; (3), Blackpool Prize Choir.

On May 5th and 6th the Wensleydale Tournament of Song was held at Leyburn. The judges were Dr. McNaught, Mr. W. Ellis, Mus.Bac., and Mr. H. M. Bower. Sight reading tests were very properly given a prominent place in the programmes; but none of the competitors fully satisfied Dr. McNaught in their attempts at singing at first sight. "Why spend your time on music," said he, "if you do not learn the alphabet of the art?" Among the tests imposed in the vocal competitions were—Mendelssohn's "Vale of Rest," Crotch's "Comfort, O Lord, the soul of Thy servant," and the old madrigal, "Come, shepherd, follow me." The marks given by the choral adjudicators in all cases were in respect severally of the blend of voices, correctness, tone and tune, intonation, attack enunciation, and pace.

At the annual general meeting of the Sunderland Philharmonic Society the worthy conductor, Mr. N. Kilburn, Mus.Bac., Cantab., (one of several amateur musical celebrities stationed in northern England), was presented with a handsome testimonial in recognition of his services. It is not, however, to the presentation alone that one would draw attention, but, also, to Mr. Kilburn's reply:

"He could well remember the circumstances which led to his joining them, and he asked himself what were his motives in accepting the position. If he were worthily going to uphold the work in the highest and most honourable manner, he should go. If he were seeking only external satisfaction and fame, he should have nothing to do with it. But he had endeavoured to guide his thoughts on quite different lines. He had a great yearning that music should play a greater part in life than it did. There were great and high possibilities in music, because it did not involve those contentious matters which most other co-operative efforts in human society did. So much might be done by music towards the ultimate harmonising of human life, and the bringing in of a partial millennium, because they were to that extent in accord."

Mr. Frederick James, Mus.Bac., Cantab., read a paper on "Some Needed Reforms" at the fifth conference of the Yorkshire Section of the Incorporated Society of Musicians, at Bradford, on May 13th. He spoke in strong terms against the "sham examinations" craze, and denounced the followers and upholders of such schemes as weak, musically, and unscrupulous, morally. With the real, genuine institutions it was not a question of how much profit could be made out of the candidates presenting themselves for examination; while with the bogus bodies it was simply a matter of £ s. d., and nothing more.

At the time of writing, many of the societies are holding their annual meetings. Some good reports are to hand from the more populous centres.

Music at Victoria Baptist Chapel, Wandsworth Road.



VICTORIA CHAPEL enjoys a somewhat unique experience. Erected some twenty-five years ago, it has been ably served ever since by its popular and respected minister, Rev. E. Henderson. A long pastorate tends to consolidate a church, and it also begets an affection between pastor and people not possible where the period of service is of short duration. This was amply proved last year when, to mark the occasion of the pastor's presidency of the London Baptist Association and the raising of a sum of £1,500 for the erection of a chapel at Earlsfield, his people presented him with an illuminated address, a cheque for £350, at the same time making a gift to Mrs. Henderson of a silver coffee service. The brother ministers also joined in a present of books. The church is Mr. Henderson's first charge, and it bids fair to be his last. In such an atmosphere young people grow up, and, becoming connected with the church, are found among its most earnest supporters and active workers.

A casual enquiry on the part of our commissioner as to the whereabouts of the chapel revealed the fact that the person questioned had, some sixteen years ago, been connected with the Sunday-school. From the response to the enquiry it was easily gathered that at that time a spirit of kindness was a leading feature of the life of the church, and it is evident that that happy state of things still obtains.

Upon the occasion of our visit a few Sundays since the chapel was fairly full, although it was the morning service. The devotional exercises were homely and hearty, the hymns were well sung, and, although nothing very elaborate was attempted, that which was done was well done. The anthem (selected from the anthem portion of "Psalms and Hymns") was well sung, and very general assistance was rendered in the body of the building; indeed it was evident all through the service that trained singers were present in the congregation in excess of the usual average. This

was afterwards found to be due to the presence of a rather large percentage of former choir members, who, finding it inconvenient to regularly attend the rehearsals, help as much as they can in the pew. Upon special occasions—concerts, anniversaries, and other festivals—however, a large amount of talented assistance is thus placed at the disposal of the choirmaster, who gladly avails himself of the services of his former helpers. These "pew" friends subscribe to the choir funds, and are recognised as "honorary members." The choir

proper has a membership of about thirty, about twenty of whom were present. It is the custom to have an anthem (seldom selected outside the "Psalms and Hymns Supplement") with the Te Deum about once a month. The hymn-book courteously furnished to the visitor contained a selection of chants, but these are not used at present; the reason for the omission was not forthcoming. A compromise, however, was effected on this occasion by taking a chant to one of the hymns, with the Gloria after the last verse, but it struck one that a Scripture passage was to be preferred even to one of Dr. Watts' hymns.

A short time spent in the company of Mr. E. E. Clissold the choirmaster revealed welcome in-

telligence of the choir's activity. During the winter season two or three concerts are arranged, the last being a performance of Gaul's cantata, "The Holy City." Previous programmes have consisted of "Hear my Prayer," with choruses from "St. Paul," "Judas Maccabæus," "Messiah," etc. The preparation and performance improve and interest the choir and materially help their power of reading and give confidence for the service of praise, but the material thus gathered is seldom heard on Sundays. The benevolent instincts of the choir authorities lately led them to organise a concert for the South-Western Railway Orphanage, with good results. Another feature of the choir's good work is the holding of concerts on Saturday evenings in neighbouring poor districts. In this work the choir find the N.C.U. Palace Programme of much service, and an echo of the great festival



MR. E. E. CLISSOLD.

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is thus heard in small centres. Much of this work is carried on in connection with temperance efforts, so that a double benefit is thus provided.

Mr. Clissold has had the choir under his training for about ten years. Feeling his inability to teach unless he first learned, he joined the Royal Choral Society, and gained experience from his association with Sir Joseph Barnby's splendid work. It was always an inspiration to sing under the baton of the late lamented leader, and, in common with many others, Mr. Clissold imbibed ideas which have been helpful in the highest degree in subsequent work in connection with small choirs.

Mr. F. H. O. Munns, the organist, was trained under Dr. Warwick Jordan at the Guildhall School of Music. His playing is refined and helpful. The words receive careful attention, and the result is evident in the congregational singing—the people

responding well to the lead of the organ. Mr. Munns has occupied his post during the last six years with evident satisfaction on the part of the choir and the church authorities. The organ is a two-manual instrument, but it sadly needs enlarging, there being only one stop on the pedals. It was pleasing to learn that the chapel was free from financial encumbrance, and although it is not good advice to get into debt, it would seem to be a kindly act on the part of "the powers that be" to spend some money on the organ and receive it back as a result of special efforts which would doubtless be organised by the choir and sympathetic friends. Although in no sense an "inspiration" by the choir officers, the idea is commended to the pastor and deacons, with the sure knowledge that such a step would go a long way to still further improve the services.

What Constitutes Good Church Music?



THIS is not the place to consider why, when or how, music came to be such an important factor in the worship of the Christian Church; enough that it always has been, and that on its wings to-day, as in the old time, many a weary soul is uplifted to a state of peace and happiness whom doctrine and exhortation leave passive and cold. That it is, therefore, of the first importance to have it appropriate and decorous; that it should be carefully considered in relation to the rest of the service, no one will deny. Let us look carefully into the matter and try and see just where the truth is to be found.

In the first place, church music must obey the law of fitness which dominates everything in our service; that is to say, it must be devotional and dignified. However grand and noble it may be, judged as pure music, however beautiful, however inspiring, if it fails to fulfil the conditions of fitness it cannot really be said to be good church music. If it has a secular flavour, if it is operatic, if it is dance-like and irreverent, even if it is merely associated with things distinctly secular, it cannot be good church music. Perhaps if we look at the history of its development a moment we shall understand this better.

The first great period in church music culminated in the sixteenth century. At that time music was held almost exclusively as the possession of the Roman Church, and every composer of note was in her service. The music itself was of the most formal kind—almost mathematical; it was founded on what was thought at that time to be an essential law of composition, by which every part in it followed out from beginning to end a certain strict relation to all the others, and freedom in melody or treatment was unknown. You may hear this music nowadays in some of the Roman Catholic cathedrals, and while there is no gainsaying its beauty, yet it lacks the human quality by which the hearts of the people are moved and their souls uplifted. It was not intended that the worshipper should join in it; it was only a part of the splendid spectacle, but it

had the great virtue of being always dignified and churchly. It was distinctly a product of the religious life of that time; it tallied with the prevailing tone of thought and belief, and because of this we feel that it was genuine and fine. It fails to fulfil our requirements to-day, not only because the form of our service is changed, but because there is a new spirit in it which requires a new musical expression. This quality of genuineness is absolutely essential to true art everywhere.

During all the time that this great school of the Roman Church was flourishing, the music of the people—the Folk Song and the Dance Tune—was gradually, if slowly, taking on new qualities and being added to and beautified. The characteristics of the Dance Tunes owed their origin to the movements of the different dances. They contained many characteristic turns and phrases, each of which had its own specific origin. All these peculiarities made a musical language or vocabulary, so to speak, as unlike the Church style in every respect as our everyday language and selection of words are unlike what we hear in divine service. Comparatively unnoticed by learned musicians, all this music lived in the hearts of the people; it did not influence the Church style, for there was very little in common between them. Each was the expression of its own life; each was genuine.

Here, then, were two types of music—the sacred and the secular—co-existent but independent of each other; one the possession of holy men, to be listened to in the spirit of reverence and awe; the other the voice of the people—passionate, gay, joyful or sad—the companion of their solitude, the life of their feasts and holidays.

I have already spoken of the defects in the old church music as far as its suitability to our own needs is concerned. I said it was too cold and impassive, too formal, not human enough; and here we come upon the great dividing line. It is our humanity, after all, that lies at the very base of our natures. We are, first of all, human beings; we need to have our feelings awakened, our hearts touched by something akin

to us. The cold, glittering, impersonal grandeur of a Mass, however beautiful it may be, only overawes us. It is the letter of the law—we want its spirit; it is the law itself—we want love.

But can the two seemingly irreconcilable things be joined? Can we have in music the dignity and reverential beauty which worship demands, and at the same time those human qualities which seem inherently secular? Two things are necessary before this can result: first, that our religious life shall have taken on a more human quality; shall have come closer to the everyday life of the people; shall have cast off superstition; shall have become nobler and more tender; that our services shall belong to the people rather than to the priest; shall not so much overawe us by their splendour as touch our hearts by their intimate relation to our own needs. The second requirement is fulfilled, in the nature of things, in the first; it is that there shall be men of musical genius, as there were in the old time, through whom this religious life may speak.

Both these requirements have been fulfilled. Our religious life, through the influence of the Reformation, has been humanised and has produced men who have fitly expressed it in music. Aye, and the relation which the present bears to the past is no less close in our music than it is in our religious life. Just as our present belief is the old belief with a new spirit, with freedom, with hope, with life in it, so our music is based on the old music, but is full of the spirit of our new time. We still cling to the formality of that old style sufficiently to retain the dignity and repose which were pre-eminently the qualities which distinguished the old music; at the same time we have acquired freedom of melody and of treatment. We still abjure the quirks and turns and suggestive rhythms of the dance; we still avoid the language of the street, and with it all we are human.

But perhaps someone may say, If we have all this, why not be satisfied? Why find fault with the present state of things?

We have it and we have it not; it is within our reach and we do not take it; it may be had over any music counter at no more pence than you pay for the cheap catchpenny pieces we all know so well. But we do not take it; our eyes are shut, our ears are stopped; we are plucking weeds when there are flowers blooming in our paths.

How is one to know—one who has not studied the history of the development of church music; one who has not even been able to get a good training in the practical side of choir work and organ playing; how shall such a person know what to select for his or her choir? Suppose the church is in an isolated part of the country and there is difficulty in obtaining music to look over; what can be done in such a case? Postponing for the moment consideration of the question of selecting music suitable for the capabilities of a choir, let me offer a very simple rule for general guidance.

Suppose you were going to select a novel to read; how would you go about it? Wouldn't you make choice of a book by a man whom you knew to be a good writer—a man of reputation? Or suppose you wanted to buy a coat—wouldn't you go to a first-rate

tailor—one who had had the necessary experience in his business? It's very much the same with anthems. You can't expect to get a good anthem from every would-be composer; not alone because he would not have the necessary musical ideas to put into it, but because, if he did have, he wouldn't know what to do with them.

I know it debars new men to set up this standard of established reputation, but that is better than having bad music, and the new men, if they are good, soon establish themselves.

There is not space here to dwell at length on the details of this style, which we have held up as the pattern of what church music should be to-day. If the reader will take the trouble to examine the anthems and services of such composers as Stainer, Calkin, Goss, Barnby and Stanford (I have named only a small part of the list), he will understand what style is and why it is so universally used in the best choirs. Contrast with these any one of the so-called "tuney" Te Deums, where the most holy words are set to music which is distinctly secular, music which actually makes your feet go, and you will see which is really most suitable.

It is impossible here to argue this whole question out. To some people a tune is a tune and nothing more. It may be a street-catch or a noble theme from a symphony—it's all the same to them. But those who take in charge the music of a service for the worship of God have no right to be ignorant on this subject. It is too vital a matter. The shockingly indecorous things which are sung and played in many churches are a direct reproach against choir and church alike. It would make a painfully long list to set them all down. From "Oh, Promise Me," set to the hymn "Abide With Me," all through the list to the "William Tell" Overture on the organ, they stand as a record we cannot look upon with pride or satisfaction. Pieces directly associated with the stage or concert-hall, sentimental ballads, popular gavottes and marches—all these one may hear continually. Not one of them is inherently religious; not one is prompted by, or expressive of, religious feeling. With a perfect wealth of beautiful anthems and services to choose from—many of them so simple that almost any choir could master them—it is nothing less than lamentable that such things should be used.

One of the greatest causes for failure in our church music is the tendency of choir-masters to try pieces which are too ambitious. With the best intention in the world, a choir may be a dismal failure because of this error in judgment. Except in large churches, where there are singers of great ability, the music should be simple. It is better that this should be so for other reasons also; the nearer you get to the people the more you can do for them, and elaborate music is not near the people. This should be the guiding principle through the whole service. The chants, which were primarily intended for the congregation, are often rendered quite valueless to them by being pitched too high. When you put them down so that the highest note is C, or at the most D, men, women and children can and will sing them. The same thing applies to many hymn tunes.—*The Musician*.

No.
1.
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"M

Oh, Love the Lord.

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O Love the Lord.

ANTHEM.

COMPOSED BY

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Psalm xxxi. 23, 24; cxxv. 1.

Moderato con espress.

ORGAN.
♩ = 88.



QUARTET.
mp

TREBLE.
O love the Lord, all ye His saints: for the Lord pre-serv-eth them, the

ALTO.
O love the Lord, all ye His saints: for the Lord pre-serv-eth them, pre-

TENOR.
O love the Lord, all ye His saints: O love the Lord, all

BASS.
O love the Lord, all ye His saints; for the Lord pre-serv-eth them, the



mf

Lord pre-serv-eth them, pre-serv-eth them that are faith-ful; O love the Lord, all

mf

-serv-eth them, pre-serv-eth them that are faith-ful; O

mf

ye His saints: for the Lord pre-serv-eth them that are faith-ful; O

mf

Lord pre-serv-eth them, the Lord pre-serv-eth them that are faith-ful; O



O LOVE THE LORD.

ye His saints: for the Lord pre-serv-eth, pre-serv-eth them, the
 love the Lord, all ye, all ye..... His saints: the
 love the Lord, for the Lord pre-serv-eth, pre-serv-eth them, pre-
 love the Lord, all ye..... His saints: the

Peda.

Lord pre-serv-eth them that are faith-ful; O love the Lord, all ye His saints: for the
 Lord pre-serv-eth them that are faith-ful; O love the Lord, all ye His saints: for the
 - serv-eth them that are faith-ful; O love the Lord, all ye His saints: for the
 Lord pre-serv-eth them that are faith-ful; O love the Lord, all ye His saints: for the

mf *cres.* *mf* *cres.* *mf* *cres.* *mf* *cres.*

Lord pre-serv-eth them, pre-serv-eth them that are faith-ful, the Lord pre-serv-eth
 Lord pre-serv-eth them, pre-serv-eth them that are faith-ful,
 Lord pre-serv-eth them, pre-serv-eth them that are faith-ful,
 Lord pre-serv-eth them, pre-serv-eth them that are faith-ful,

f

O LOVE THE LORD.

them, the Lord pre-serv-eth them that are
pre-serv-eth them that are faith-ful, the Lord pre-serv-eth them that are
the Lord pre-serv-eth them that are

ff

faith-ful, the Lord pre-serv-eth them that are faith-ful.
faith-ful, the Lord pre-serv-eth them that are faith-ful.
faith-ful, the Lord pre-serv-eth them that are faith-ful.
faith-ful, the Lord pre-serv-eth them that are faith-ful.

p

VOICES ONLY.

p Org. Sw.

legato.

O LOVE THE LORD.

Allegro.

Allegro (♩=126).
mf cres cen do. ff

CHORUS.

all ye that

CHORUS.

Be strong, be strong, and He shall es - tab - lish your heart,

CHORUS.

Be strong, be strong, and He shall es - tab - lish your heart,

Man. Ped.

put your trust in the Lord,

all ye that put your trust in the Lord;

CHORUS.

all ye that put your trust in the Lord, your

all ye that put your trust in the Lord;

all ye that put your trust in the Lord;

Man.

O LOVE THE LORD.

all ye that put your trust in the Lord, all ye that put your trust in the
trust in the Lord, all ye that put your trust in the
all ye that put your trust in the Lord, all ye that put your trust in the
all ye that put your trust in the Lord, all ye that put your trust in the

Lord. Be strong, and He shall es - tab - lish your heart: They that trust, that
Lord. Be strong, and He shall es - tab - lish your heart: They that trust, that
Lord. They that trust, that
Lord. They that trust

trust in the Lord, They that trust, that trust in the Lord shall be as mount
trust in the Lord, They that trust, that trust in the Lord shall be as mount
trust in the Lord, They that trust, that trust in the Lord shall be as mount
in the Lord, They that trust, that trust in the Lord shall be as mount

O LOVE THE LORD.

Zi-on, shall be as mount Zi-on, which can-not be mov-ed, but a-bid-eth for ev-

Zi-on, shall be as mount Zi-on, which can-not be mov-ed, but a-bid-eth for ev-

Zi-on, shall be as mount Zi-on, which can-not be mov-ed, but a-bid-eth for ev-

Zi-on, shall be as mount Zi-on, which can-not be mov-ed, but a-bid-eth for ev-

er, which can-not be mov-ed, but a-bid-eth for ev-er: Be strong, and

er, which can-not be mov-ed, but a-bid-eth for ev-er: Be strong, and

er, which can-not be mov-ed, but a-bid-eth for ev-er: Be strong, and

er, which can-not be mov-ed, but a-bid-eth for ev-er: Be strong, and

He shall es-tab-lish your heart. A-men.....

He shall es-tab-lish your heart. A-men.....

He shall es-tab-lish your heart. A-men.....

He shall es-tab-lish your heart. A-men.....

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(To be continued.)

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Passing Notes.



WHAT strangely erroneous notions some worthy folk seem to have about the characters of musical people! A clergyman away up in the north of Scotland has just had his choir out on strike because in an article in a religious journal he held the members of church choirs up to public ridicule as "crude young persons who turn up their hymns during the prayers and indulge in amatory sniggers during the sermon." Some choirs no doubt do this sort of thing, but then some ministers also do things which it is not becoming for ministers to do. I know one who has just lost an appointment by extra osculatory attentions to a pretty girl in his choir! It is not by any means a case of *ex uno disce omnes*, either with musicians or ministers. Another flagrant example of the ignorance which exists in certain quarters in regard to artists is to be found in that ridiculously over-estimated production, "In His Steps," which everybody is reading in these days. Mr. Sheldon recalls to my mind the case of the man who had heard a thousand sermons, and yet thanked God he was still a Christian. He seems to think that if you take to music as a profession it will involve much greater risks than the thousand sermons. Indeed, the professional musician is practically put in the pillory in "In His Steps," and his calling singled out as being that which a true Christian cannot pursue. I am not going to spend time in showing the absolute groundlessness of this extraordinary assumption. That there are black sheep in the profession must of course be admitted, but in the pursuit of music there is no more temptation to break the decalogue than there is in the pursuit of the priesthood itself. Nay, music has more of a refining and chastening influence than theology can ever have. In any case, I have known just as good Christians in the musical profession as out of it; and I regard it as more than unfortunate that a whole profession should have been placed under the ban in a work which has been so widely read as "In His Steps." It is an act of almost criminal injustice.

In a new book on hymns and hymn-writers just published by Mr. Henry Frowde I find a very interesting table which is meant to bring out the comparative popularity of certain hymns. The author has taken twenty-four of the leading hymnals, has collated their contents, and set down the results in this tabulated form. Strange to say, only one hymn appears in all the twenty-four collections. That hymn is "Sun of my soul, Thou Saviour dear." Of course the mere fact of certain hymns being found in certain collections is no sure test of the popularity of these hymns. It merely shows the general agreement of editors as to what *they* think of the merit of particular hymns. But in the case of "Sun of my soul" there need be no difficulty in taking the editorial estimate as a test of popularity. It would be indeed a curious hymnal that did not contain that exquisite gem. As it stands in our church collections

it is perfect as a hymn, but it should be noted that Keble wrote two preceding stanzas by means of which, taken in conjunction with those we now sing, the change from the natural to the spiritual world is finely carried out. The two initial stanzas are as follows:

'Tis gone, that bright and orbèd blaze,
Fast fading from our wistful gaze;
Yon mantling cloud has hid from sight
The last faint pulse of quivering light.

In darkness and in weariness
The traveller on his way must press,
No gleam to watch on tree or tower,
Whiling away the lonesome hour.

Sun of my soul! Thou Saviour dear, etc.

The transition here is certainly very beautiful, but the introduction of the two extra verses might make the hymn rather long, and I doubt, besides, if congregations would ever become reconciled to the addition.

Mr. W. H. Hadow has, I see, been lecturing on the subject of literature and music. It is a subject to which I have given some little study—at any rate in the way of noting amusing examples of the slips which our novelists and other writers make in the course of their incursions upon music. Mr. Hadow does not seem to have treated his audience to any such examples, although he must have a fair collection of them. Do you remember how Thomas Hardy shows his "knowledge" of Sol-fa? In one of his books there is a musical curate who takes charge of the choir practisings. He is going to teach the choir to sing "Onward, Christian Soldiers," and as a preliminary he asks them to Sol-fa the tune. He begins himself, and in this fashion: "Sol-sol-fa-fa-mi-mi." I need hardly ask you if you know a tune to the famous hymn which starts off in that way. The curate must have got hold of a newer than the "new" notation! But Mr. Hardy can do still better things. Into another story he puts a cathedral organist, and that cathedral organist he actually sends to a ball to play dance music! If any cathedral organist ever did such a thing I should like to know what his superiors said to him about it. Clearly, as Mr. Spencer Curwen says, novelists would do well to consult a musical expert before giving their musical allusions to the reading world.

We spoke not long ago in this column of the curious coincidences which sometimes arise out of the singing of psalms and hymns and anthems at the Sunday services. In reading through an old life of James II. (VII. of Scotland) the other day I came upon one such which, so far as I know, has not been mentioned before. James, it need hardly be recalled, had to give up his crown to William of Orange at the Revolution of 1688. He had been residing for some time in France when the incident which I am about to relate

occurred. It was Good Friday, and James was worshipping in his chapel at St. Germain's. Everything went well until the anthem was reached. Then the exiled monarch found himself listening to these words: "Remember, O Lord, what is come upon us; consider and behold our reproach. Our inheritance is turned to strangers, our houses to aliens; the crown is fallen from our head. Wherefore dost Thou forget us for ever?" It was too much for James; he was attacked with a paralytic stroke, and he never recovered. Of course such tragic results are rare. More frequently the coincidence is of the amusing kind, of which an instance was furnished on the occasion of a vocal tribute being paid to Her Majesty one royal birthday. Sheltered beneath umbrellas amid torrents of rain, the singers burst forth with the favourite glee, "Hail! smiling morn!"

* *

Mr. Clarence Eddy, the W. T. Best of America, having been on a long recital tour through the States, recounts some of his experiences to an interviewer. Here is one experience, probably unique of its kind. Mr. Eddy was called to open a three-manual organ, built on the tubular pneumatic system, at Phoenix wherever that may be. The builder was a man from California, who had succeeded in convincing the com-

mittee that he knew how to erect an organ of this kind. The acceptance or rejection of the instrument, according to the terms of the contract, was left with Mr. Eddy to decide. When he tried the organ in the afternoon he found many things which annoyed him not a little, and he pointed them out to the builder, who promised to remedy them. In the evening everything was still worse. "After every piece," says Mr. Eddy, "I had to wait until he could crawl into the organ and try and remedy the defects which that piece had brought out." Finally Mr. Eddy lost his patience completely, and announced to the audience that it would be impossible for him to go on with the recital until the organ was ready, which he hoped would be in time for next night. Accordingly the audience got tickets for the following evening, and everybody went home in good humour except Mr. Eddy and the builder. The builder worked all the next day, but it was no use. "The defects of the work were radical, and it was impossible to make the pneumatics come to time." So Mr. Eddy condemned the instrument, and the builder had to take it out. Could such a thing happen in England? And yet Mr. Eddy in this same interview says that from a mechanical point of view American organs "lead the world." The American leads the world in everything—that is, in his own opinion.

J. CUTHBERT HADDEN.

Some Particular Uses of the Church Organ.

WHEN we consider the resources and capabilities of the organ, to say nothing of the multitudinous modern devices for developing these resources and bringing them under the immediate and easy control of the player, we are forced to admit with Sir John Stainer that there is no instrument which "offers such a temptation to triflers" as does the organ, "for the obvious reason that an immense variety of tone can be produced on it by merely mechanical means. On the other hand, we must not forget that this very 'variety of tone' and practically inexhaustible capability for the production of artistic effects renders the organ the favourite instrument of musicians aiming at a devout and intelligent expression of the act of worship in the language of the divinest of the arts. Hence, in our brief survey of some particular uses of the church organ, we shall find that while some of these uses are no better than abuses, others reveal a treatment of the organ commensurate with the dignity of the king of instruments and its exalted position in the world of worship and of art.

As a solo instrument the organ was practically unknown before the days of that Separatist persecutor, Queen Elizabeth, unless we make an exception in favour of the old *pulsator organorum*, who, with blows of his clenched fist upon the mediæval keyboard, heralded the approach of "the race of noisy accompanists," and established the first use, or abuse, of the

church organ. And although the establishment of the anthem gave an impetus to organ-playing, the accompaniments were, at first, mere doublings of the vocal parts. Indeed, according to Dr. Rimbault, in the verse anthem of the later Tudor and early Stuart periods, the organ was "only used in the full parts, viols, the precursors of the violin family, being employed to accompany the solo passages. But there were exceptions, e.g., Orlando Gibbons's Service in D minor contains a tenor solo with a four-part organ accompaniment, while an anthem, "How hath the city sate solitary," by Orlando's elder brother, Edward, commences with a four-part organ prelude. On this subject Dr. Barrett says, "In the organ loft at Magdalen College, Oxford, a book of organ music which lay long neglected, on being examined was found to contain some very florid accompaniments to the well-known service, Gibbons in F. It is supposed that the part was played while the choir sang, and the character of the flourishes was not unlike the extemporaneous descant which country organists were wont to indulge in not many years back while accompanying the chants and psalms." Dr. Barrett goes on to say that these accompaniments resembled the virginal music of the Elizabethan period, and were, perhaps, attempts "to supply a florid organ part after the prevailing fashion as regards compositions for the virginals." Other authorities are of opinion that these floriated melodies, accompanied by scale and arpeggio "business" for the left hand, were the first recognitions of organ voluntaries. If so, they

constitute one of the first uses of the organ as a solo instrument.

It is a significant fact that the lowering of national morals is often accompanied by a lowering of artistic standards. This was the case in the post-restoration period. Organs were erected and improvements in their construction introduced, but the instruments and their advantages were degraded to the purposes of tickling the ears of depraved, dissolute, and debauched audiences. Amongst other inanities of this and later periods were the so-called "echo" and "cornet" voluntaries. The former abounded in frequent transitions from a more or less powerful combination on the great organ to a *pianissimo* on the echo organ. This echo organ may be described as a swell organ *minus* a venetian swell—a number of pipes enclosed in a box, and sometimes placed at such a distance or in such a position as to increase the contrast between their tone and that of the great organ. The "cornet" voluntaries were written to display the cornet stop, a compound stop of from three to five ranks, generally placed upon the great organ, though sometimes found upon both great and echo. Some of these voluntaries have been described by Dr. E. J. Hopkins as "runs and twirls for the right hand, played in single notes, first on the louder stop (*i.e.*, the cornet on the great organ, often, from its position, termed 'mounted cornet'), and then repeated on the softer (*i.e.*, the echo cornet), the left hand meanwhile playing a soft bass."

The cornet voluntary flourished as late as the present century, where it appears, in 1812 (a century after the invention of the swell), in the voluntaries of William Russell, the organist of the Foundling Hospital. Russell, to preserve the echo effect, gave the direction, "the Swell Pedal *not* to be used in this movement." In Russell's works we also find the "Trumpet" voluntary, which consisted of alternations between the trumpets on the great and swell, accompanied by a soft bass and inner part on the choir. But, abuses of the organ as these were, we would rather hear them than listen to "the effeminate effusions of the lighter French school of organ-playing, with its tremulant, its *vox humana et hoc genus omne*." Nothing can be more irritating than the use of these pieces during an offertory after sermon, and it is to be hoped that the day will speedily dawn when, together with the "tawdry Americanisms" of our mission hymnals, they will be tabooed by all intelligent and cultured organists and congregations.

To John Christmas Beckwith (1759-1809), so called from his being born on a Christmas Day, Dr. Barrett attributes "the development of the organ part (of the anthem) into a sort of obligato solo." "The earlier composers," says our authority, "confined their organ speech to simple accompaniments, at first identical with the voices, afterwards by the introduction of *ritornelli*, while Beckwith gave the organ independent counterpoint."

The accompaniments to the psalm-tunes during the eighteenth century and the early part of the nineteenth were mechanical in the extreme, or else characterised by what Jeremy Collier described as "military tattoos" and "light and galliardizing notes," although in these

terms the old non-juring parson was doubtless thinking of the "trumpet" and "cornet" voluntaries. But Collier is confirmed by his contemporary, Bedford, who, in his "Great Abuse of Music" (1711) thus writes: "But now the notes are played with such a rattle and hurry instead of method, with such difference in the length of equal notes, to spoil the time, and displease a musician, and so many whimseys instead of graces, to confound the ignorant, that the design is lost, and the congregation takes (*sic*) their time, not from the organ, since they do not understand it, but from the parish clerk, or from one another, which they could better have done if there was no organ at all. This makes many say that the organs, as they are now managed, do spoil parochial singing."

Certainly the organ-playing of the last century was not favourable to expression any more than Bedford declares it to have been to tempo, for seventy years later, one William Gawler, in his "Harmonica Sacra" (1781), recommends the following "ready-made" style of expression:—"When two verses are to be sung, they should both be played pretty full; when three, the first and last loud, the other soft; when four, the first and last loud, the intermediate two on the swell or choir organ, and the interlude immediately before the last verse, which makes a pleasing variety." Again, in 1790, Dr. Miller, of Doncaster, the composer of *Rockingham*, suggests that there should be "a short shake between each line of the old melodies, and a silent pause between each line of the new, where these do not break off the connection of the words." What with the shake and the pause—both of uncertain length—the poor congregation must have been kept in a frightful state of suspense, and anything like prompt attack must have been impossible. This shake or pause after each line was a common practice, as it is alluded to by many eighteenth-century writers on psalmody. Gawler's mechanical system of expression received the sanction of so eminent a musician as Dr. Crotch, who, writing in 1836, recommends that "the first and last verses may be played on the full organ. The intermediate verses softer, but not so soft as to form an absurd contrast." Dr. Crotch also recommended that in giving out a hymn-tune only the extreme (treble and bass) parts should be played.

The shake and pause developed into a formal interlude between the verses, more especially between the last two. Henry Smart said: "The way some men did it was this, they would hold on a chord in the left hand, and run up the scale and down again, generally ending on the wrong note." Riley, in 1762, complained that the giving out, with the interludes of two psalms, often takes up ten minutes." He also speaks of a voluntary of "more than a quarter of an hour before the first lesson." These abuses—for they were nothing more—have fallen into deserved desuetude. But with them has disappeared a use of the organ which we would be glad to see retained. This was the middle voluntary which generally preceded the hymn before the sermon, *e.g.*, Henry Smart's *Introductory or Middle Voluntaries*, the most beautiful of his Andantes. Even now, however, we have the extempore prelude to the anthem. In this James Turle excelled, one

writer remarking that "in his preludes to the anthems of Purcell, Blow, and Croft, it seemed as if he were moved by the spirit of his illustrious predecessors." The extempore preludes of men like Wesley, Adams, and Smart were looked upon as a great treat." But here, again, abuses crept in, and indeed it is doubtful whether, except in the hands of first-rate musicians, extempore playing can be expected to rise above the mediocre in quality.

Space does not permit us to say much about any particular uses of the organ in German Protestant churches, but brief reference may be made to the interlude sometimes played after each line of the choral, something after the style of the orchestral interpolations between the different lines of the choral "Cast thy burden," in Mendelssohn's *Elijah*. It was this style of interlude which, when performed by the great Sebastian, "confounded" the congregation of the new church at Arnstadt. Davey, in his History of Music, says that in Germany it eventually "became the custom to play an elaborate prelude, which gave the orchestral instruments opportunity to tune up without disturbing the congregation. This prelude would be based upon the chorale, which was given out in long notes, with imitative passages twining round it."

In the Romish Church the organ often repeats the

chant of the officiating priest in a varied and embellished form. Sometimes, as in Cologne Cathedral, the cornet stop is used to accompany the voice of the priest when the organ is placed at a great distance from the altar.

Returning to English church music, it is evident that if there are no particular uses calling for comment, there are some writers who speak not altogether uneloquently of the abuses of the modern organ. Says a writer in the *Church Times*: "All through the Psalms the reeds crash, the pedals make a wonderful *obligato*, the sun rises, the frogs leap, the beasts roar, man goes to his labour, the organist sweats, the choir shouts, and everybody is in ecstasies with the pomps and vanities of the performance." Our readers will note that this is a description of a High Anglican service, not written by an enemy, but appearing in the acknowledged organ of the Ritualistic party. Before we act the part of the Pharisee we shall do well to make quite sure that the above description is in no way applicable to any part of our Nonconformist services. Then, even if our Nonconformist conscience allows us to emphatically negative such a suspicion, there will still be left plenty of time in which to thank God that we are "not as other men are."

SEBASTIAN.

Our Rising Singers.

MISS ANNIE NORTHCROFT is a contralto of much more than ordinary ability. Sir Joseph

Barnby heard her sing and publicly declared she had a great future before her. Her studies, on his advice, were considerably lengthened at the Guildhall School of Music. To give some idea of Miss Northcroft's ability, we may state that at a competition amongst contraltos and sopranos at the Guildhall School of Music, to decide who should be chosen to take part in "Elijah" at the Queen's Hall, she was one of the selected. At a competition for the best contralto, which took place at Exeter Hall in 1893, in connection with Mr. Minshall's "Concerts for the People," this young lady obtained 594 votes, the second best receiving only 49!

Although accustomed from her earliest years

to sing in small choirs, it was not until she was nineteen years of age that she became aware she possessed

a remarkable voice. She at once placed herself under Mrs. A. J. Layton, who taught her voice-production. Whilst with her she obtained her singing certificate from the R.A.M., and began to accept engagements. She afterwards went to Mr. Hermann Klein, professor of Guildhall School of Music.

She has appeared at the St. James's, St. George's, St. Martin's, and other leading halls, as well as at the Crystal and People's Palaces. She has sung for most of the leading Choral Societies in the provinces and has been most successful, "especially in oratorio."

Miss Northcroft is a Nonconformist, and for two years belonged to the Rev. H. P. Hughes' Quartette attached to Craven Chapel.



MISS ANNIE NORTHCROFT.

The Student's Column.

We have arranged with an eminent musician of large experience and knowledge to take charge of this column. Questions (the envelope marked "Question") should be sent to the publisher at 29, Paternoster Row, London, E.C., by the 12th of each month if a reply is wanted in the following month's issue. Each question should be on a separate sheet of paper. The Editor of this department will also report upon any hymn-tune sent to the office, provided it is accompanied by postal order for 1s., together with stamps for return of MS.; or for a fee of 2s. 6d. the tune will be carefully revised. Anthems, songs, organ or pianoforte music will be reported upon at the rate of 1s. per page, or revised at the rate of 2s. 6d. per page; an analysis of any piece, written on the copy sent for this purpose, may be had at the rate of 6d. per page, or a specially-written analysis supplied at from 5s. 6d. to 7s. 6d. according to length. Pianoforte music fingered, or organ music fingered and pedalled at the rate of 1s. per page, or 9d. per page if more than four pages.

24. PSALTER—AUTHORISED VERSION.



PLEASE say what Psalter, Authorised Version, you would recommend for a Nonconformist congregation, mostly visitors?—PRECENTOR.

The Chant Section of the recently published Bristol Tune Book would suit your purpose admirably, or the Chant Section of the Congregational Church Hymnal. Both works are published separately in various forms, and both are edited by Mr. Josiah Booth. They also contain, in addition to the Psalms, passages of Scripture suitable for special services and for the various seasons of the Christian year. Particulars of prices and publishers will be found in the advertisement columns of this journal.

25. EXTEMPORISATION.

Can you suggest a plan for a short and simple extemporisation such as would be suitable for an introductory organ voluntary, and would you kindly name any useful works on the subject?—A. R. C. O.

For a first attempt the following is by no means a bad plan. Invent a four-bar phrase in four-part harmony in the tonic key, add to this a phrase of similar length ending on, or in the key of, the dominant. Then repeat your first phrase, concluding with another four-bar phrase ending in the tonic. This sentence of sixteen bars may be played on the swell. Then on another manual you might add another sixteen bars containing an entirely new subject in a related key or keys, or you might commence with your opening phrase transposed into the tonic minor, and followed by other phrases modulating into keys related to the tonic minor and ending upon the dominant harmony of that key. The first part might then be repeated as before, or varied, and a conclusion made by a coda, perhaps on a tonic pedal, and

containing a reference to the first subject in the tenor played by the left hand as a solo on another manual. You will find Dr. Sawyer's Primer on Extemporisation most useful. The "N. M. J." for March, 1891, contains an article on extemporisation on hymn tunes. If not out of print, this might be useful to you.

26. ACCOMPANIMENTS FOR PIANOFORTE DUET.

Can you inform me whether the pianoforte duet has ever been used as an accompaniment to the voice?—QUATRE MAINS.

Schumann wrote his "Spanische Liebeslieder," Op. 138, for one, two, and four voices, with accompaniment for four hands; also Brahms wrote two sets of waltzes, entitled Liebeslieder, Opp. 52 and 65, for pianoforte duet with four-part vocal accompaniment. Dr. W. Pole has also written (or arranged) some four-handed accompaniments to classical songs, but we are not sure whether these are published.

27. MESSA DI VOCE.

Please give me the correct meaning of this term, and say whether it has anything to do with *mezza voce*?—MEZZO.

The two terms have nothing in common. The latter means with half the power of the voice, while the former implies an increasing followed by a decreasing of tone upon the same note or phrase. The *messa di voce* must be executed in a single breath, so that it is not the same as an ordinary *crescendo* followed by a *diminuendo* in which a breath may be taken. Its successful performance demands perfect control of the breath so that there be no shakiness or irregularity in the *crescendo* or *diminuendo*, and a uniform opening of the mouth so that the tone may be of the same quality throughout, although of varied power.

Frome and District Free Church Choral Union.

WING chiefly to the exertions of Mr. Oliver Brown, a Free Church Choral Union has been formed in Frome, and already some 300 singers have joined the Union. The inaugural meeting was held last month, Mr. W. B. Harvey occupying the chair. About 250 persons were present.

The Chairman said that he had not been a leader by any means in the movement, and that whatever honour was due belonged to Mr. Oliver Brown, who conceived the idea of having a Free Church Choral Union, and it was he who had worked so nobly to carry it out and had got together that capital gathering so representative of all the Free Churches in the town and district, and so promising to make the Union a success. He was very fond of unity, and he would like them to be more united in a great many things. The preliminary steps taken by Mr. Brown consisted in a meeting of

organists and choirmasters of all the Free Churches in Frome, all of whom approved the proposal. At a later meeting it was reported that all the Free Churches in the town would be glad to join such a Union, and there was a very hearty response from outside.

Mr. Brown then set forth the objects of the Society, and the rules, which were afterwards read separately and explained by the Chairman, and adopted. There would be a musical library in connection with the Union, from which any of the affiliated choirs would be allowed to borrow anthems, cantatas, etc., at a nominal fee. The Union also hoped to become part of the Nonconformist Choir Union which holds an annual festival in the Crystal Palace.

The officers of the Union were then elected.

A short programme of music brought the proceedings to a close.

Echoes from the Churches.

A copy of "Christian Life in Song," price 5s., will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue is furnished by Mr. G. E. Arundel.

METROPOLITAN.

CHELSEA.—Mr. Wesley Hammet, the able organist of Markham Square Congregational Church, has resigned his position to take up work at Clapham Road Wesleyan Church. The choir presented Mr. Hammet with a jewelled scarf-pin. Miss Woods, the choir secretary, made the presentation in a neat and graceful speech. Mr. Humphry, one of the deacons, also referred to the excellent work done by Mr. Hammet.

FINSBURY PARK.—On Sunday, April 30th, the Congregational Church Sunday-school held their anniversary services. The pastor, Rev. Llewellyn H. Parsons, delivered special addresses morning and afternoon. An excellent selection of hymns to good, stirring music by Josiah Booth, Chas. Darnton, Arthur Jamouneau, and others from the Sunday-school Choralist made the services bright and cheerful. On Monday, 1st inst., a tea and public meeting was held in the lecture hall, when the festival music was again sung, and an address delivered to Sunday-school workers by Rev. J. G. Henderson, of Upper Street. Mr. Henderson's address dealt with every phase of Sunday-school work, including the "bad boy" whom every teacher wants to shunt elsewhere, and by its robust and healthy tone commended itself to all present, his suggestions being frequently applauded. On Tuesday, the 2nd, the church choir gave an excellent selection of music under the auspices of the Finsbury Park Total Abstinence Society. The pastor presided, and unfurled the new banner of the society. He also helped to pull and push the furniture about to make room for the singers, showing that he had regained his usual strength after his sickness, at which everybody who knows him rejoices. Mr. Parsons' humorous remarks and anecdotes, peppered in between the solos and choral pieces, brightened and relieved the evening. The soloists were Misses Dakin, Laurie Morgan, Nellie Ellinger, and Jessie Palmer, and Messrs. Hubert Grey and Herbert Settle. Mr. W. Emerson, the organist, conducted and played the accompaniments.

ISLINGTON.—A very successful performance of T. M. Pattison's "Miracles of Christ" was recently given in Cross Street Baptist Chapel under the able conductorship of Mr. Harold S. Smets, the composer being at the organ. Mendelssohn's "Hear my prayer" was given at the same concert, Miss A. Boff taking the solo. Miss M. Large and Mr. T. B. Thompson also gave solos. There was a large audience.

REGENT'S PARK.—An interesting discussion on Church Music took place at Regent's Park Chapel, at the Baptist Union meeting (Western Division). It was opened by Mrs. Layton, who read a paper on "The Service of Song, from an organist's point of view," several suggestive points on the mutual relations of choir and congregation being earnestly and thoughtfully discussed by the ministers, choirmasters, and other friends who took part in the proceedings.

STOKE NEWINGTON.—A sacred concert, in aid of the organ fund, was given in Devonshire Square Baptist Church on Thursday, May 11th, by the choir, augmented for the occasion to about fifty voices. The first part consisted of Stainer's cantata, *The Daughter of Jairus*, the solos being taken by Miss Kate Cherry, Mr. Miles Mole, and Mr. George Uttley. All three artistes acquitted themselves admirably, the two first-named receiving a well-deserved encore for the duet, "Love

Divine." The choir was well balanced, and sang with great precision, their spirited rendering of "Awake thou that sleepest" calling forth loud applause from the audience, while the ladies showed great feeling in the pathetic "wailing" chorus. The second part of the programme commenced with "The heavens are telling," the three principals taking the trio. Miss Kate Cherry then gave an exquisite rendering of "With verdure clad," her melodious and well-trained voice showing to great advantage in Haydn's dainty air. Then came Gounod's scena, "O Divine Redeemer," sung with dramatic force and intense feeling by Mr. George Uttley, whose powerful voice exactly suits the passionate fervour of the song. After the anthem, "As the hart pants" (Mendelssohn) by the choir, Mr. Miles Mole gave a very tasteful rendering of "A dream of paradise" (Hamilton Gray); and the hymn, "Now thank we all our God," brought to a conclusion a very successful evening. The accompaniments throughout were played on the organ by Mr. Chas. E. Smith, of Regent's Park, and the conductor was Mr. G. Ernest Arundel, the honorary organist and choir-master of the church.

STRAND.—At the 100th anniversary meeting of the Religious Tract Society at Exeter Hall, a choir of 200 voices from the N.C.U., conducted by Mr. E. Minshall, gave a selection of music before the meeting, Mr. Fountain Meen ably presiding at the organ.

PROVINCIAL.

BEXLEY HEATH.—A splendid performance of Root and Bradbury's cantata, *Daniel*, was given on the 3rd of May in the Chapel Road Lecture Hall, Bexley Heath, by a choir of sixty voices, and a complete, though small, orchestra. Madame Ellen Lamb sustained the principal part of the Queen with exceeding good taste and much ability. Mrs. Youngman, Mrs. Campbell Everden, with Messrs. Pye, Francis Adams, Clayton, Penn, and John Adams all did excellent work, and the performance must be reckoned as a great success. In the second part of the programme Mr. Godley played a clarinet solo, and Miss Godley played a violin solo, both of which were much appreciated. Mr. Campbell Everden conducted throughout, and showed that he had trained his choir successfully, they being always ready to observe his direction. Miss Hide was at the piano, whilst Mr. Batchelor accompanied on the harmonium. The hall was full, and the funds of the Congregational Church received a substantial increase.

BRISTOL.—At Wesley Chapel, Baptist Mills, on Saturday, May 6th, a highly creditable rendering of Root and Bradbury's popular cantata, *Daniel*, was given. The choir and band, numbering together about seventy, were under the leadership of Mr. Bolam. Miss Jennett presided at the piano, and Mr. Snook at the organ. There was a large attendance, and the proceeds were devoted to the choir fund.

CLAYTON, YORKS.—On Sunday, April 30th, the choir of the Wesleyan Chapel held their anniversary, when special music was given at morning and evening services. In the afternoon Gaul's cantata, *Ruth*, was given by the choir, assisted by the Annesley Wesleyan Choir (Bradford), the principals being Miss A. Crabtree, Miss M. H. Sunderland, Miss Edith Ward, and Mr. W. Emsley. The choir fund benefited to the extent of about twelve guineas.

HORSFORTH, NEAR LEEDS.—The choir of the Methodist Free Church, Woodside ("Providence" Chapel), gave Stainer's *The Daughter of Jairus* on Sunday afternoon, May 14th, under the conductorship of Mr. F. S. Farrar, the choirmaster. The principal parts were admirably sung by Miss A. Butterfield, Mr. Chas. Blagbro, and Mr. W. T. Walker. Mr. Blagbro also sang "Abide with me" to an unpublished setting, which (it is understood) is a souvenir of one of his American tours; in any case it is a very beautiful (though simple and unaffected) piece of music. The services, morning and evening, were conducted by Mr. Kirkland, of Leeds, and the latter was notable not only for the short but very beautiful address of Mr. Kirkland, but also for the music, which included "Now heaven in fullest glory shone" (Creation) and "Arm, arm, ye brave" (Judas Maccabæus) by Mr. Walker, Cowen's "Light in darkness" by Miss Butterfield, and two choruses by the choir. At the afternoon service the organist, Mr. Percy A. Scholes, A.T.C.L., had, in certain places of the overture and some of the choruses, the assistance of a cornet in the capable hands of Mr. A. Threapleton, of Bramley. Collections on behalf of the choir funds were generously responded to by the congregations at the three services.

JERSEY.—The Sunday-school anniversary in connection with the Bible Christian Methodist Chapel, Great Union Road, was recently celebrated. The children were examined on Scriptural subjects at both morning and evening services, and also sang a very choice selection of hymns. A special feature was the afternoon service, which consisted of solos, duets, and several finely rendered part-songs. Miss Eliza Pallot, L.R.A.M., presided at the organ, and was responsible for the music rendered throughout the day. The chapel was crowded in every part, many being unable to gain admittance to the evening service. Great satisfaction was expressed with the singing, which, in the opinion of many, reached a much higher level than on former occasions.

KETTERING.—The opening of the new organ by Messrs. Nicholson and Lord, of Walsall, in Toller Chapel took place on April 27th, when Mr. Minshall presided at the instrument and gave a recital. The proceedings opened with a short dedicatory service, conducted by the pastor, the Rev. D. Stephens. The musical programme, besides organ solos, included a nice rendering of "Come unto Me" by Miss Maud Loake; "Be thou faithful unto death," beautifully sung by Mr. Hillyer, the blind organist of Fuller Chapel; and "The Good Shepherd" and "There is a green hill," which were tastefully given by Mr. J. Palmer. There was a large and appreciative audience.

LONG EATON.—The Sunday-school anniversary services in connection with the Congregational Church were recently held, when crowded congregations assembled to help in the good work carried on in the Sunday-school and to listen to the singing of the scholars, who were seated on platforms on either side of the church. These were assisted in the singing by the choir and a small orchestral band. After opening the service by hymn and prayer, with the Lord's Prayer chanted, the scholars sang Ernest H. Smith's "Come, sing with holy gladness," followed by H. E. Nichols' "My Saviour" (for little children), Arthur Berridge's "Onward, soldiers true," and H. E. Nichols' "Earth and Heaven." While the large congregations were dispersing H. E. Nichols' martial hymn, "The King's Brigade," brought to a close a very successful anniversary. Mr. A. E. Button conducted the children, while Mr. A. Chester presided at the organ.

NORWICH.—A service of sacred music was held in St. Mary's Baptist Chapel on 27th April, and was

attended by a large congregation, who completely filled the body of the chapel. The programme included Sterndale Bennett's beautiful quartett, "God is a Spirit"; the duet, "Love Divine," from Stainer's *Daughter of Jairus*; and Handel's air and chorus, "O Thou that tellest"; besides an adaptation to English words of Mozart's first Mass in C in its entirety. Except for the solo tenor, the whole of the work—chorus and solo—was done by members of the choir. There was no conductor, the organist, Mr. R. Lowne, A.R.C.O., directing the music from the instrument.

OUTLANE, NEAR HUDDERSFIELD.—The Anniversary services in connection with the Methodist New Connexion Chapel were held on Sunday, April 30th, when sermons were preached morning and evening by Rev. J. Ogden (Ex-President). In the morning, the choir rendered the anthem "The Radiant Morn" (Woodward), and in the evening, Mendelssohn's "Hear my Prayer," the solo in which was beautifully rendered by Miss A. Gledhill, a promising young vocalist. In the afternoon a musical service was held, when the following programme was rendered:—Solo, "Dream of Paradise," Mrs. Whitehead, with violin obligato; organ solo, Mr. S. Longley; solo, "Entreat me not to leave thee," Miss Sykes; violin solo, Mr. T. Hoyle; solo, "The Outcast," Mr. Carter; solo, "O Divine Redeemer," Mrs. Whitehead; violin solo, Mr. T. Hoyle; solo, "Abide with me," Miss Sykes; organ solo, Mr. S. Longley; solo, "Dream of Angels," Mr. Carter. Collections were made in aid of the Trust Fund. Mr. S. Longley presided at the organ at each service.

OXFORD.—The Free Church Choir Union gave an excellent performance of *Judas Maccabæus*, at the Town Hall, on April 27th, under the careful conductorship of Mr. Phillips, Mr. A. F. Kerry rendering admirable service at the organ. The soloists were Miss Mary Broome, Mrs. Vernon Knowles, Mr. Tom Child, and Mr. William Evans. The choruses went with much spirit and vigour. Much praise is due to Mr. C. W. Strange, the energetic secretary, for his efforts on behalf of the choir. The eighty-eighth Sunday School anniversary in connection with New Road Baptist Church was held on April 23rd, when special music was given. Mr. Wiblin presided at the organ with excellent judgment.

COLONIAL.

The *Ballarat Star*, in giving an account of local "Church Music and Choirs," refers to some prominent choirmasters of the district. Amongst others Mr. William Boustead, formerly of Towyn, N. Wales, is mentioned. Mr. Charles Eyres, organist of Wesley Church, Lydiard Street, is recognised as one of the ablest and most tasteful players, and a conductor of more than ordinary ability. Mr. Eyres is a native of Bath. He is doing excellent work at Ballarat.

Correspondence.

SUNDAY NEWSPAPERS.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

DEAR SIR,—Circulars have been issued in which it is proposed to supply in the Sunday editions details of services, including particulars of music. One of these circulars is before me, and I have written respectfully entering my protest against seven days' journalism. There is no need to enter into arguments. I think that most of the churches are alive to the importance of the subject, and only too keenly realise, especially

in our city life, the mad rush on the part of many in the present time to obliterate the Lord's Day altogether. Personally, I decline to supply the information in question, and I hope that my fellow organists will also refuse to send to these Sunday papers any matter connected with their services. I am sure of this, that no useful end can be served, and the new departure is one greatly to be deplored.—I am, dear sir, yours faithfully,

CHAS. EDWIN SMITH,
Organist and Choirmaster,
Regent's Park Chapel.

New Music.

NOVELLO AND CO.

Four Characteristic Waltzes arranged as a Quintet. By S. Coleridge-Taylor. — These clever and tasteful compositions will be heartily welcomed by string players. They are arranged for four strings and pianoforte.

Four English Dances. By F. H. Cowen. Arranged for piano and stringed instruments by John E. West. — Very popular and admirably arranged.

Overture to "Much Ado about Nothing." By Edward German. Arranged as a pianoforte duet. — Requires careful playing, but will amply repay study.

A Lullaby. Song by Battison Haynes. 23. net. — A charming little song.

Sweet Vales of Devon. Song by Battison Haynes. — Very easy, but melodious, and ought to be popular with Devonians.

REID BROS., LD., 2, Great Titchfield Street.

Jesu, Lover of my Soul. Song by Berthold Tours. 2s. net. — A very effective setting, working up well at the close.

Festival March, for pianoforte. By W. H. Jude. — Bright and telling.

Music and the Higher Life. By W. H. Jude. — The further numbers of this collection of sacred songs are quite equal to those we have seen before.

HAZELL, WATSON, AND VINEY, LD.

Centenary Music. By Ebenezer Prout, Mus. Doc., and Fountain Meen. — This music was written for the recent Centenary celebration of Union Chapel, Islington, and it was most appropriate that Professor Prout, a former organist of the church, and Mr. Fountain Meen, the present organist, should write the music for the occasion. Professor Prout is responsible for two anthems, both broad and congregational. The words of one are by the present pastor of Union Chapel, the Rev. W. H. Harwood. Mr. Meen contributes two good tunes, the words to one being written by Mr. J. Elliott Viney, a deacon of the church.

C. VINCENT, 9, Berners Street, W.

On Organ Playing. By Arthur Page, F.R.C.O. — Mr. Page in this little work, which he also calls "Hints to Young Organists," deals with his subject in a very practical way. He is an original thinker and is not afraid to differ from some of the organ instructors already before the public. We can cordially recommend the volume to all organists.

Scoring for an Orchestra. By Charles Vincent. — This small volume of fifty-four pages is full of most useful information and suggestion. Students will find it very helpful.



Staccato Notes.

THE various classes of the London College of Music resumed their studies on the 24th April, when the summer term commenced. During the present term several concerts and recitals will take place in the College Hall, and the arrangements already completed comprise students' concerts on June 8th, and an orchestral concert on July 6th. The date fixed for the local examination in theoretical music at all centres is July 12th, the examinations in practical subjects taking place on various dates throughout the month.

MR. JOHN HELE, Borough Organist of Plymouth, is dead.

PROFESSOR BRIDGE'S Gresham College Lectures last month were on "Ayres and Dialogues," "John Dowland," "S. S. Wesley's Organ Music," and "Handel's Opera Overtures."

DR. WILLIAM REA, the well-known Newcastle musician, has been presented with a silver bowl and a cheque for £105 by the members of the Vocal Society and friends.

MR. NEWMAN'S "London Musical Festival" was, upon the whole, a success. Perosi's oratorios were, however, disappointing.

SIR JOHN STAINER will resign the Chair of Music at Oxford at the end of the present term.

To Correspondents.

W. F. — Conductors do not strictly adhere to composers' metronome marks. The composers' ideas would be carried out as far as possible, but circumstances have to be regarded. For instance, many of Handel's bright choruses which could be sung well up to time by a choir of a hundred voices would have to be taken considerably slower at a Handel Festival at the Crystal Palace.

ADAGIO. — It is published by Augener and Co.

W. W. — You will find it in No. 42 of *The Organist's Magazine of Voluntaries* (29, Paternoster Row).

THE following are thanked for their communications: J. J. (Plymouth), W. T. P. (Chester), C. D. (Exeter), W. A. (Edinburgh), R. D. (Chepstow), E. M. T. (Peterborough), J. R. (Durham), W. H. (Cork), E. E. (Walsall), S. H. T. (Reading).

Accidentals.

"MUSICK IN THE AIR." — The following is an exact copy of a letter received by a young lady who, possessing a piano and being about to move to a small country town, advertised for room and board with a family "musically inclined": —

"Deare Miss, we think we kin sute you with room and bord if you peefier to be where there is musick. I play the fiddel, my wife the orgin, my dotter Jule the akordion, my other dotter the bango, my son Hu the bassoon, my son Jim the flook and koronet, and my son Clem the base drum, while all of us sings gospell hims in which we would be glad to have you take part both vocal and instrumental if you play on anything. We play by ear, and when we all git started there is real musick in the air. Let us know if you want to come here to bord."

The Organist and Choirmaster.

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in our city life, the mad rush on the part of many in the present time to obliterate the Lord's Day altogether. Personally, I decline to supply the information in question, and I hope that my fellow organists will also refuse to send to these Sunday papers any matter connected with their services. I am sure of this, that no useful end can be served, and the new departure is one greatly to be deplored.—I am, dear sir, yours faithfully,

CHAS. EDWIN SMITH,
Organist and Choirmaster,
Regent's Park Chapel.

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Centenary Music. By Ebenezer Prout, Mus.Doc., and Fountain Meen. —This music was written for the recent Centenary celebration of Union Chapel, Islington, and it was most appropriate that Professor Prout, a former organist of the church, and Mr. Fountain Meen, the present organist, should write the music for the occasion. Professor Prout is responsible for two anthems, both broad and congregational. The words of one are by the present pastor of Union Chapel, the Rev. W. H. Harwood. Mr. Meen contributes two good tunes, the words to one being written by Mr. J. Elliott Viney, a deacon of the church.

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On Organ Playing. By Arthur Page, F.R.C.O. —Mr. Page in this little work, which he also calls "Hints to Young Organists," deals with his subject in a very practical way. He is an original thinker and is not afraid to differ from some of the organ instructors already before the public. We can cordially recommend the volume to all organists.

Scoring for an Orchestra. By Charles Vincent. —This small volume of fifty-four pages is full of most useful information and suggestion. Students will find it very helpful.

Staccato Notes.

THE various classes of the London College of Music resumed their studies on the 24th April, when the summer term commenced. During the present term several concerts and recitals will take place in the College Hall, and the arrangements already completed comprise students' concerts on June 8th, and an orchestral concert on July 6th. The date fixed for the local examination in theoretical music at all centres is July 12th, the examinations in practical subjects taking place on various dates throughout the month.

MR. JOHN HELE, Borough Organist of Plymouth, is dead.

PROFESSOR BRIDGE'S Gresham College Lectures last month were on "Ayres and Dialogues," "John Dowland," "S. S. Wesley's Organ Music," and "Handel's Opera Overtures."

DR. WILLIAM REA, the well-known Newcastle musician, has been presented with a silver bowl and a cheque for £105 by the members of the Vocal Society and friends.

MR. NEWMAN'S "London Musical Festival" was, upon the whole, a success. Perosi's oratorios were, however, disappointing.

SIR JOHN STAINER will resign the Chair of Music at Oxford at the end of the present term.

To Correspondents.

W. F.—Conductors do not strictly adhere to composers' metronome marks. The composers' ideas would be carried out as far as possible, but circumstances have to be regarded. For instance, many of Handel's bright choruses which could be sung well up to time by a choir of a hundred voices would have to be taken considerably slower at a Handel Festival at the Crystal Palace.

ADAGIO.—It is published by Augener and Co.

W. W.—You will find it in No. 42 of *The Organist's Magazine of Voluntaries* (29, Paternoster Row).

THE following are thanked for their communications: J. J. (Plymouth), W. T. P. (Chester), C. D. (Exeter), W. A. (Edinburgh), R. D. (Chepstow), E. M. T. (Peterborough), J. R. (Durham), W. H. (Cork), E. E. (Walsall), S. H. T. (Reading).

Accidentals.

"MUSICK IN THE AIR."—The following is an exact copy of a letter received by a young lady who, possessing a piano and being about to move to a small country town, advertised for room and board with a family "musically inclined":—

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